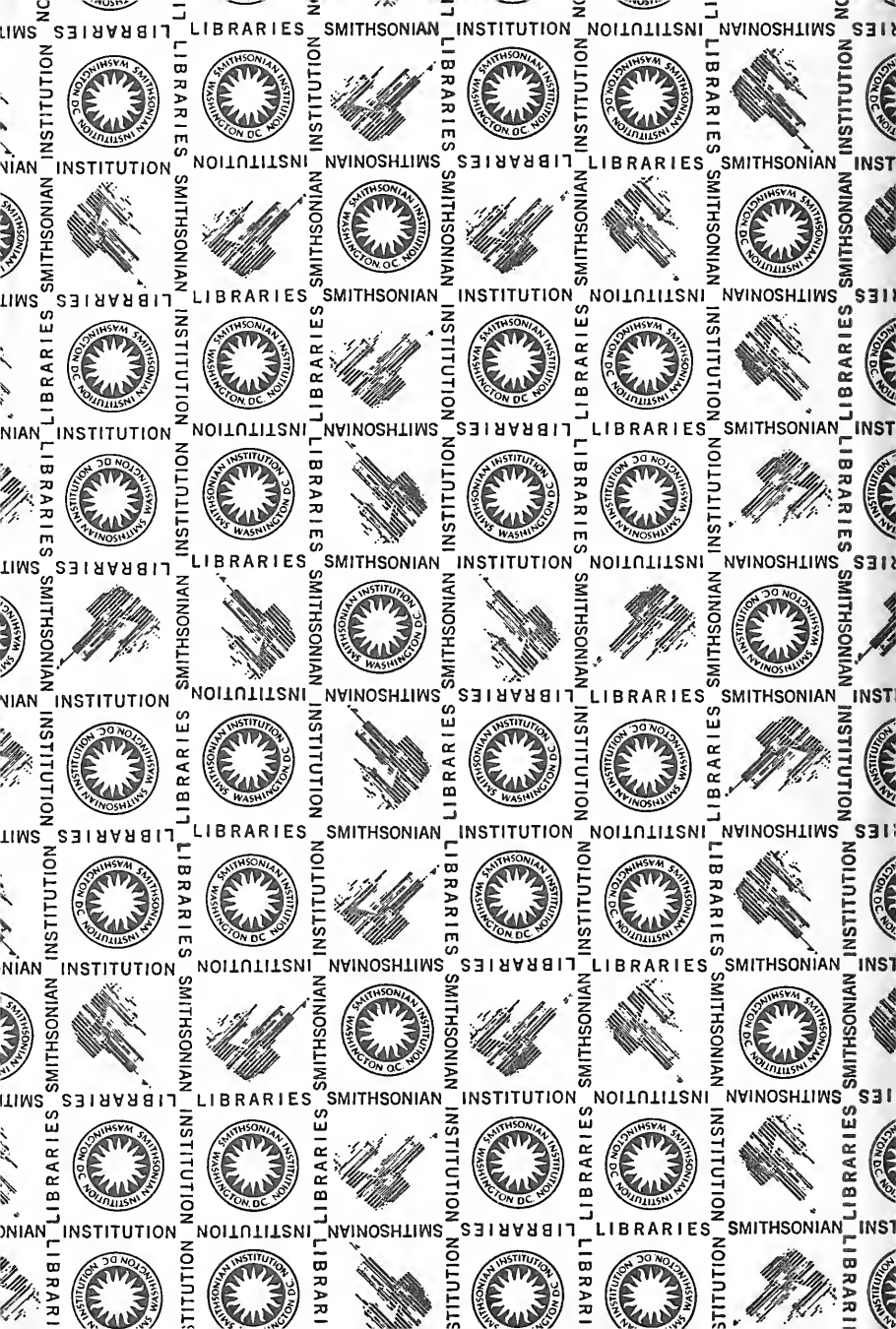
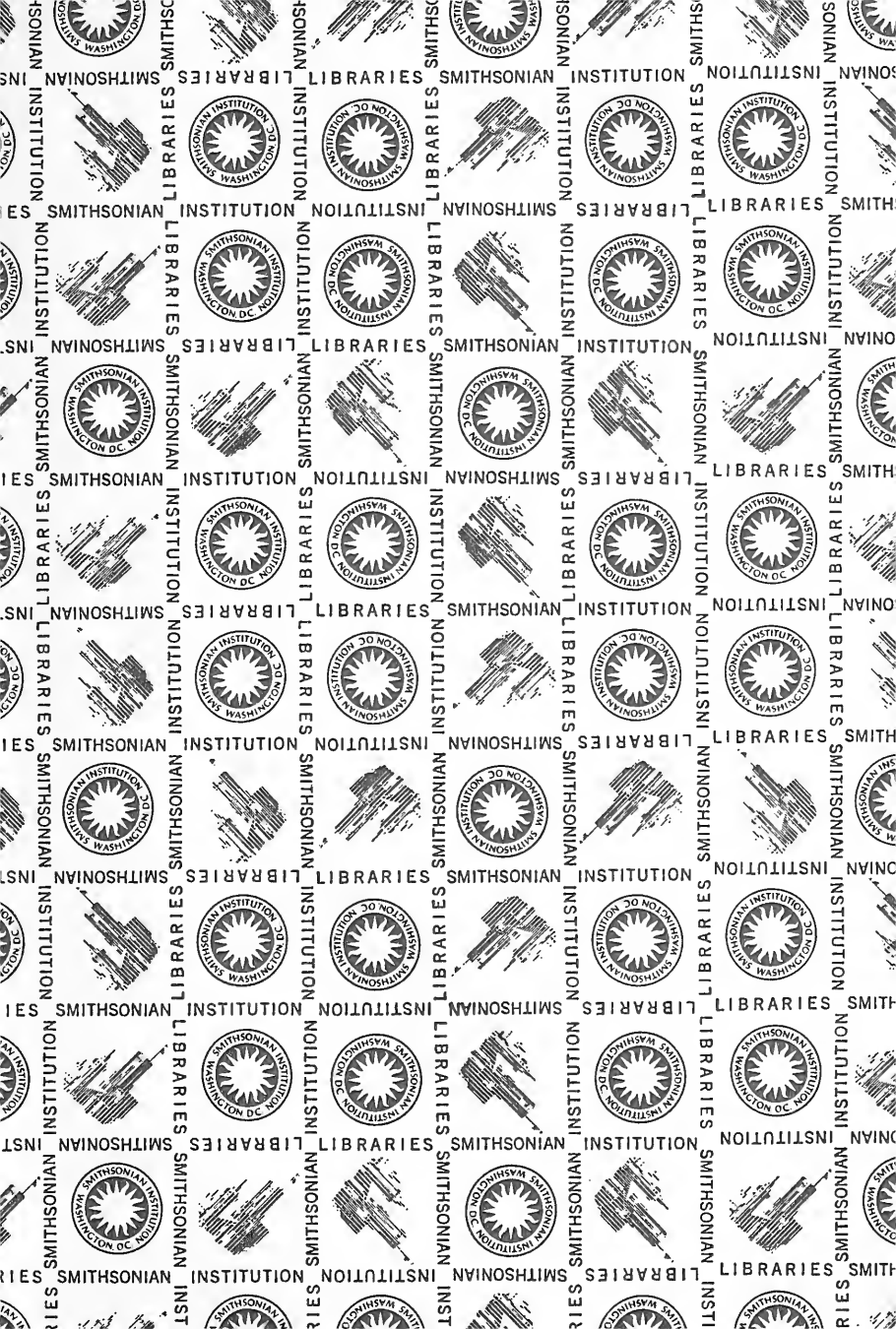


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F. Cooper Union = ... Decorated Book papers

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Cooper Union for the Advancement of
Science and Art, New York. Museum
for the Arts of Decoration

Decorated
Book Papers,

SEVENTEENTH TO TWENTIETH CENTURY

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION



ACKNOWLEDGMENT

In assembling material for the exhibition, the Museum has received helpful suggestions and information from the following, to whom are given most grateful thanks:

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MR. AND MRS. SEYMOUR SLIVE

PAUL STANDARD

INTRODUCTION

BY DECORATED BOOK PAPERS are meant those sheets intended for the end papers or covers of books but occasionally used as lining papers for boxes and small articles of furniture.

These papers were printed from woodblocks, made with paste, or marbled. The fifteenth- and sixteenth-century woodblock papers were designed for a specific book cover and were not, as were later woodblock papers, decorative in the sense that they could be used for other purposes. Some seventeenth-century patterns (Nos. 1, 2), whose designs were evidently influenced by contemporary leather bindings, could be used for any book or pamphlet; but it was not until the eighteenth century that decorated book papers or a repeated pattern were first printed.

The most striking printed book papers were those made from the early eighteenth century in Nuremberg, Augsburg and Fürth and known as Dutch Gilt papers because the Dutch imported them and exported them to the rest of Europe. Almost identical papers were made in Bassano. Dutch Gilt papers are printed from either woodblock or metal plates, the printed pattern usually quite heavily embossed. Two general types may be noted: one in which the design is printed and gilded over a sheet that had been previously covered with one solid color (Nos. 6, 7, 12); in the other the block, or plate, is inked with several colors which more or less correspond to the design, these are printed at once on a sheet that had already been gilded (Nos. 18, 22, 23). The range of patterns is a wide one with influence of textile design that may be recognized in papers which recall damasks (No. 20), brocades (No. 19), and embroidery (No. 23, Fig. 6). But in these the technique of cutting the block or plate has permitted the craftsman to use a finer line and produce a more delicate design than those found in textiles. More closely imitative are those papers which simulate vellum (Nos. 8, Fig. 3, 10) or leather (Nos. 9, 32). In these the embossed design creates an almost identical effect as tooling in the leather. And in sheets with a more loosely organized design, figures similar to those used by woodcuts, or for broadsides, can be seen (Nos. 14, 15). Though Dutch Gilt papers used these and other sources of design, in execution they were in no way inferior. They were doubtless less expensive than the rich textiles they often imitated, but it must not be thought that they were entirely a poor man's substitute. They were used as end papers in finely bound books (Nos. 34, 36, 38) and may be found even in royal (Nos. 35, 40) and Papal (No. 13) bindings.

These papers were conservative in their use of patterns. A paper will usually be some years later than a textile with a similar pattern. Though

fanciful in design, exotic motifs are rare; occasionally a Turk or a Chinese is seen, but not as frequently as might be expected in such a purely decorative art. This may be due to the provincial location of their origin or to the innate conservatism of the craftsman.

Earlier than the Dutch Gilt but less spectacular are the productions of the *dominotiers* of France. They were so named from the popular religious pictures, *dominos*, that in earlier centuries had represented their principal production. They made marbled papers as well as printed sheets. These sheets were used as wall coverings and, in smaller patterns, for books and linings for furniture. They were printed from woodblocks and colored by stencil (No. 37). As the patterns were widely used and the sheets seldom labeled, identification is usually not possible. Orléans and Paris were the two centers of manufacture. It is often difficult to distinguish between French and Italian printed papers of the eighteenth and nineteenth centuries. The most considerable producer of Italian papers was the firm of Remondini, established at Bassano in 1649 and issuing papers until 1861. Some of their blocks are still being used. These papers, quite Venetian in their sumptuous colors, at first were imitative of textiles (Nos. 51, Fig. 4, 52). Later their design seemed more closely related to that of wall paper (No. 53), but many were quite unique and even bizarre in their effects (No. 58). But in general during the later eighteenth and early nineteenth centuries, French and Italian papers no longer attempted to simulate other materials and textures but instead merely drew on patterns used in wall papers (No. 46), printed textiles (Nos. 54, 76), and even lace (No. 55). This was quite changed in the latter part of the century when the increased use of the machine influenced the production of decorated book covers as it did all the decorative arts. Papers were still eclectic in design but now the imitation of textiles lacked the naiveté of earlier efforts and offended by its slickness; cheap paper pretending to be moiré (No. 68) is hardly as satisfying, though it may be a closer imitation, as earlier and richer papers.

At the mid-century, however, impressive papers were still produced. These often seem to be miniature wallpapers (No. 64), some were flocked (Nos. 59, 60) and they had a slight touch of the over-extended fantasy so often found in decorative art of the Second Empire. Opposed to these mercetriciously machine-made papers of the end of the century some contemporaneous printed book papers reflect a return to medieval simplicity, that bare-handed revolt against the machine (No. 66). But the popularity of these was limited and they were soon outnumbered by papers glittering with tinsel and color (No. 63). By this time the variety of end papers was wide; in addition to those just mentioned end papers carrying advertising were used (No. 62), and pictorial end papers with a subject related to the content

of the book. Because of the elaborate machinery involved, printed papers are not as popular with the artist-craftsman of today as are marbled or paste papers. However, since 1920 the Curwen Press of England has commissioned a pleasantly designed series known as St. Albans papers (Nos. 69, 70) which have been popular as end papers as well as covers.

Paste papers are almost as old as the block-printed; they originated in the sixteenth century and the same techniques are used today. In some papers the colored paste is applied to the papers and printed with a block cut in relief, and the pattern results from the paste that has been displaced (No. 116). If the paper is printed with an intaglio-cut block the pattern appears darker and more clearly defined against a lighter ground (No. 106). In another method the paste is applied to the block, as ink (No. 115). In another the sheet is not printed but drawn upon with a comb leaving a pattern of parallel lines (No. 119). These methods may be combined (No. 112), and rollers, brushes, or sponges (No. 113), used. Two sheets covered with colored paste may be pressed together and pulled apart to make two "pulled paste" sheets (No. 105). Because paste papers offer almost maximum flexibility of design and the patterns can be controlled and repeated to a degree not possible in marbling, and elaborate equipment is not necessary, paste papers are popular today for end papers and bindings (No. 128).

A marbled paper, unlike a printed one, is unique. Only one sheet can be marbled from the colors which have been floated upon the size. The same colors may be used for another sheet but the design can never be absolutely identical.

The art of marbling paper seems to have originated in Persia, probably in the fifteenth century; but it was soon practised in Turkey (Nos. 92, 93) and when marbled papers were used in Europe, from the late sixteenth century, they were known as Turkish. Though the variety of marbled patterns is infinite the patterns are classified according to distinct categories. One of the earliest known is a coarsely combed pattern called Old Dutch (No. 83), and the French Curl, or Snail pattern is almost as old (No. 79). Spanish marbled papers (No. 91, Fig. 5) originated in the seventeenth century; their moiré effect is achieved by lowering the paper onto the marbling tray unevenly. The broken effect in Stormont paper (No. 82) is created by adding turpentine to the color. In the early nineteenth century the fine combed patterns known as Nonpareil was first used (No. 94). These were first made like any other marbled papers but towards the end of the century were made by a machine, the papers being glazed by passing through hot rollers. Nonpareil and similar rather mechanically executed papers were widely used from the middle of the century and well into the twentieth. In the last quarter of the nineteenth century the self-consciously artistic Morris

papers (No. 90) were first made; they represent the beginning of revival of interest on the possibilities of marbled paper. Today marbled papers, made as they were in the seventeenth century, are as varied in design and excellent in quality as ever in their history. The disciplined patterns which are the invention of Douglas Cockerell (Nos. 97-99) represent one contribution of the twentieth century to this art. French (No. 102), German (No. 96), and Swedish (No. 103) papers illustrate the widespread present interest in marbling and the excellence of the work done. In some examples (No. 101) marbled papers achieve a fantastic effect, perhaps more to be admired than imitated, never before realized.

In design paste papers are the most original for they can be said to imitate nothing. The marbled papers' origin is revealed in their name, but marbles as these were never found in nature. Printed papers vary from precise imitations of the texture and pattern of other materials to fantastic sheets that please rather in their originality. The uniqueness of almost every sheet, the variety of design, the consistently high level of craftsmanship and a slightly illusive air of the bizarre constitute the attraction of decorated book papers. But perhaps most worthy of remark is the manner in which this craft, while maintaining its excellences so well developed in previous centuries, continues in our own day to find original and beautiful modes of expression.

WILLIAM OSMUN

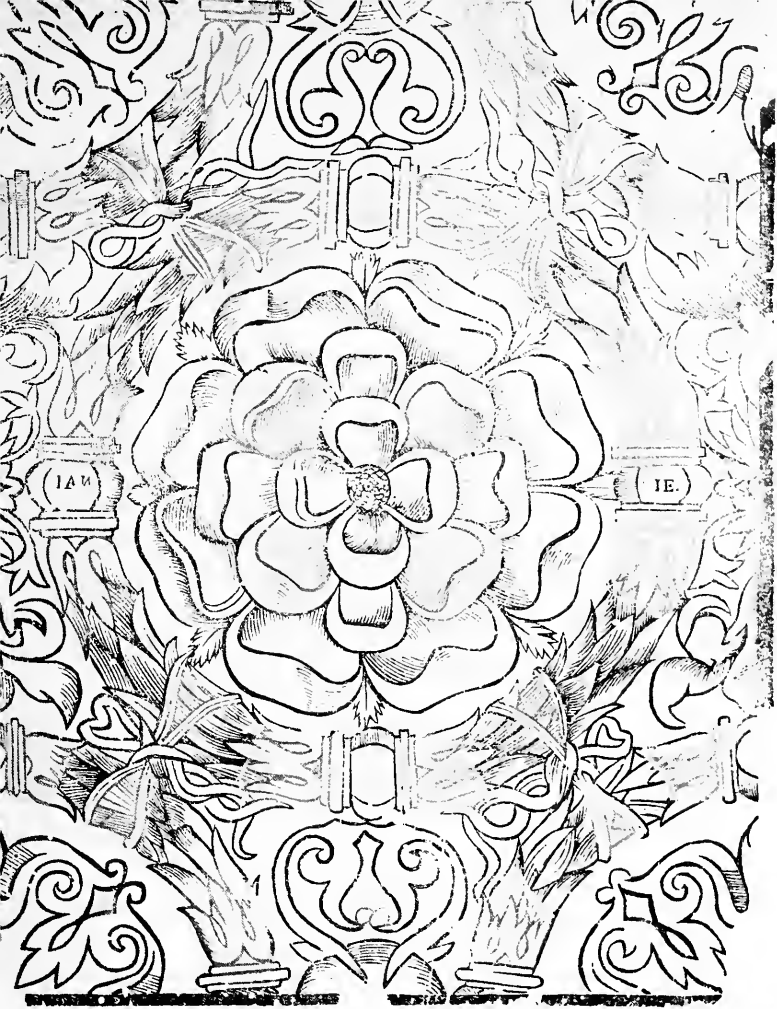
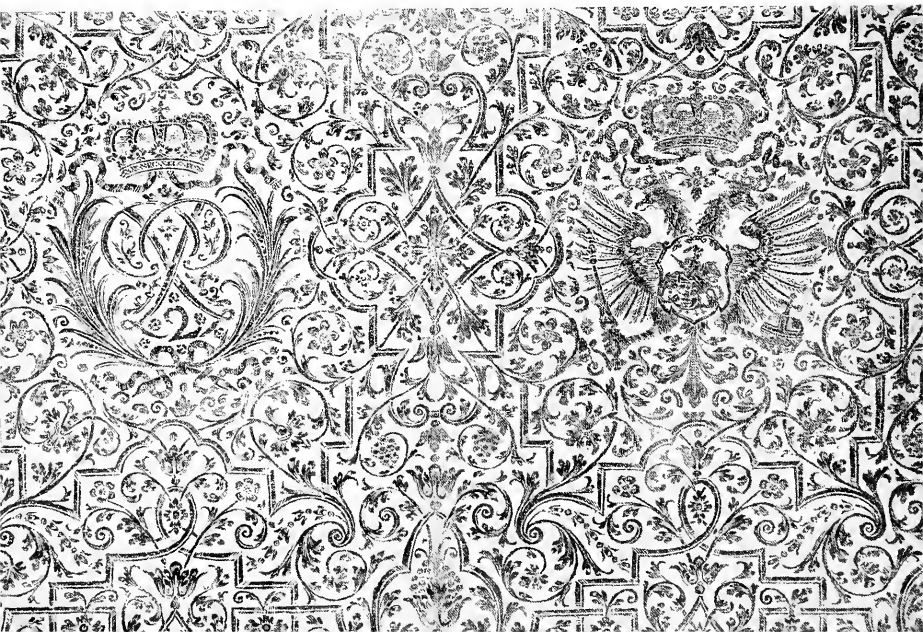


FIG. 1. BLOCK-PRINTED PAPER
Germany
About 1650
The Cooper Union Museum

FIG. 2. DISPATCH CASE
Lined with paste paper
France
Mid-eighteenth century
The Cooper Union Museum



FIG. 3. DUTCH GILT PAPER
Monogram of Peter II of Russia
S. Hachele
Germany, Augsburg
1727-1730
The Cooper Union Museum



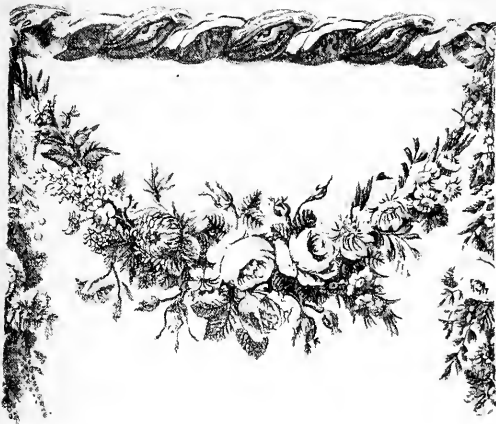
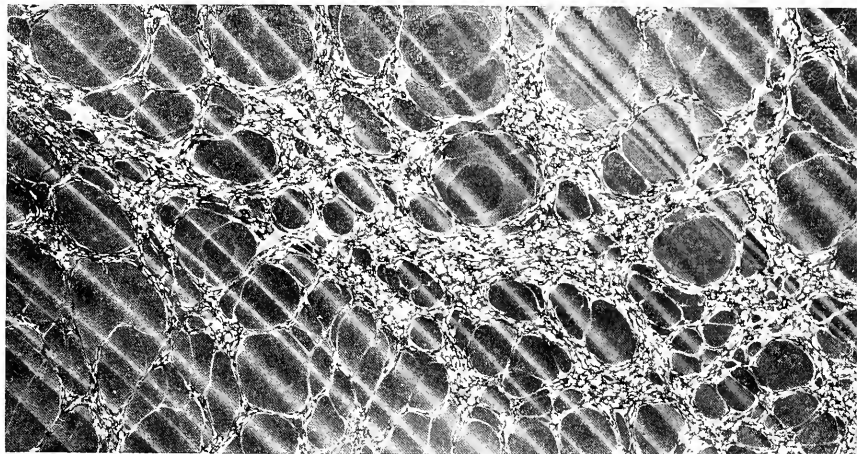


FIG. 4. BLOCK-PRINTED PAPER
Remondini
Italy
1820-1830
Lent by the
Rosamond B. Loring Collection,
The Harvard College Library

FIG. 5. SPANISH MARBLED PAPER
Spain (?)
Probably second half of the nineteenth century
Lent by the Rosamond B. Loring Collection
The Harvard College Library



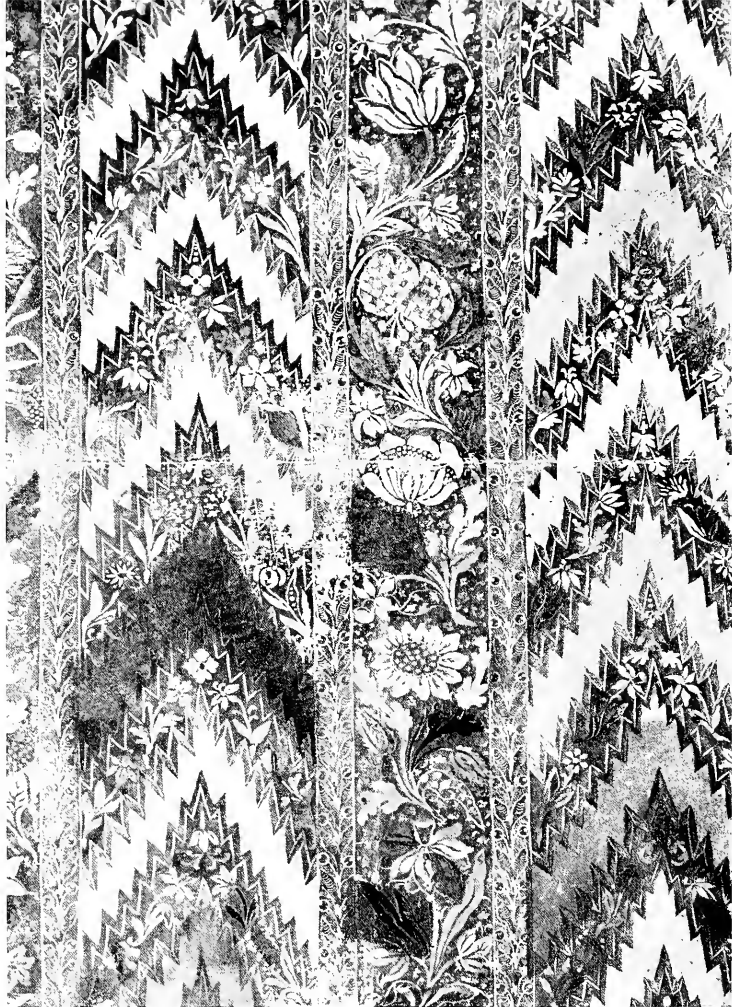


FIG. 6. DUTCH GILT PAPER
Germany
1700-1750
The Cooper Union Museum

CATALOGUE

(The numbers set in parentheses after the description of the objects refer to the owners of the objects, as shown in the list of Contributors to the Exhibition printed on page 11. An asterisk (*) indicates that the object is illustrated.)

PRINTED PAPERS

1. Block-printed paper; Germany; 1625-1633 (1)
- *2. Block-printed paper; Germany; about 1650 (1)
3. New Testament, printed and embossed end papers; England, London; 1658 (5)
4. *Gebett Buechlein*, bound in silver with block-printed end papers; Germany, Cologne; 1657 (1)
5. "Dutch Gilt" paper; Aloys Dessauer; Germany, Aschaffenburg; 1700-1750 (1)
6. "Dutch Gilt" paper; I. G. Eckarts; Germany, Nuremberg; 1700-1750 (1)
7. "Dutch Gilt" paper; Eckart'sche Bunte Papier Fabrik; Germany, Nuremberg; 1700-1750 (1)
- *8. "Dutch Gilt" paper with monogram of Peter II of Russia; S. Hathele; Germany, Augsburg; 1727-1730 (1)
9. "Dutch Gilt" paper; Johann Carl Munck; Germany, Augsburg; 1700-1750 (1)
10. "Dutch Gilt" paper; Johann Carl Munck; Germany, Augsburg; 1700-1750 (1)
11. "Dutch Gilt" paper; Johann Carl Munck; Germany, Augsburg; 1700-1750 (1)
12. "Dutch Gilt" paper; Johann Michael Munck; Germany, Augsburg; late eighteenth century (1)
13. *Pacis Triumphum*, "Dutch Gilt" end papers by Johann Michael Munck of Augsburg; Italy, Rome; 1760 (5)
14. "Dutch Gilt" paper with twenty-eight saints; G. N. Renner and Abel; Germany, Nuremberg; 1700-1750 (9)
15. "Dutch Gilt" paper; Paul Reymund; Germany, Nuremberg; 1700-1750 (1)
16. "Dutch Gilt" paper; Paul Reymund; Germany, Nuremberg; 1700-1750 (1)
17. "Dutch Gilt" paper with four alphabets; Paul Reymund; Germany, Nuremberg; 1700-1750 (1)
18. "Dutch Gilt" paper; Germany, probably Augsburg; 1700-1750 (1)
- 19-33. "Dutch Gilt" paper; Germany; 1700-1750 (1) (23 illustrated as Figure 3)
34. *Essais de Morales*, volume two, "Dutch Gilt" end papers; Nichole; France, Paris; 1714-1715 (2)
35. *Almanach Royal*, "Dutch Gilt" end papers; bound by Louis Doncour (d.1769); France, Paris; 1747 (5)
36. *Plans et Dessains des Batiments, Cascades, et Fontaines don Charles, Landgrave de Hesse . . .*, by G. F. Guernieri, "Dutch Gilt" end papers; Italy; 1749 (1)
37. Domino block-printed and stencil-colored paper; Chez les Associers (*sic.*); France, Paris; 1750-1762 (1)
38. *Das . . . Neue Testament*, bound in velvet and silver-gilt, "Dutch Gilt" end papers; Switzerland, Zurich; 1752 (1)
39. *Orazione Divotissime a S. Francesco . . .*, block-printed end papers; Italy, Rome; 1740-1760 (7)
40. *L'office de la Semaine Sainte*, "Dutch Gilt" end papers; bound by Guillaume de Sprez; France, Paris; 1757 (5)
41. *Contes de la Fontaine*, "Dutch Gilt" end papers; Netherlands, Amsterdam; 1762 (7)
42. *Tragoediae*, Seneca, 1480, block-printed end papers; Italy, Ferrara; Binding, France; 1775-1800 (5)
43. *Discorso . . .*, Dante Alighieri (1265-1321), covered in block-printed paper; Italy, Florence; eighteenth century (2)
44. *Le Nozze D'Ercole*, block-printed end papers; Italy, Venice; second half of the eighteenth century (1)
45. Copy book, bound in "Dutch Gilt" paper; England; late eighteenth century (1)
46. Printed paper; France; 1790-1820 (1)
47. Block-printed paper; possibly Remondini; Italy; about 1800 (3)
48. *Calendario Manual . . .*, block-printed end papers; Spain, Madrid; 1820 (1)
49. *Anweisung zum Strichen und illuminiren . . .*, bound in block-printed paper; Germany, Halle; first third of the nineteenth century (1)
50. Block-printed paper; Remondini; Italy; 1820-1830 (3)
- *51. Block-printed paper; Remondini; Italy; 1820-1830 (3)
52. Block-printed paper; Remondini; Italy; 1820-1830 (3)
- 53-56. Block-printed paper; Italy; 1830-1840 (1)
57. Printed paper; France (?); about 1850 (1)
58. Printed and embossed paper; France (?); about 1850 (1)
59. Printed flocked silver paper; France (?); about 1850 (1)
60. Printed flocked silver paper; France (?); about 1850 (1)
61. Embossed silver paper; France (?); about 1850 (1)
62. *The Lady's Almanac . . .*, end papers printed in gold; United States, Boston; 1854 (1)

63. *Les Interets Commerciaux de la Russie*, by G. D. A. Hartmann, chromo-lithographed end papers; bound by Despierres; France, Paris; 1857 (2)
64. Chrome-lithographed paper; France; 1850-1870 (1)
65. Chrome-lithographed paper; France; 1850-1870 (1)
66. Two printed papers; in the style of Walter Crane; England; about 1880 (3)
67. Printed paper; England, London; 1884 (3)
68. *The Booke of Common Praper*, 1620, printed end papers in imitation of ribbed silk; bound by Cedric Chivers; England, Bath; binding about 1900 (5)
69. Printed "St. Albans" paper; Paul Nash; The Curwen Press; England; 1920-1930 (1)
70. Printed "St. Albans" paper; The Curwen Press; England; 1920-1930 (1)
71. Printed papers; O. de Mandrot de Freudenreich; Mandrot Papier; Switzerland; about 1940 (1)
72. Printed paper; O. de Mandrot de Freudenreich; Mandrot Papier; Switzerland; about 1940 (1)
73. Paper printed in reserve (?) process; Ingeborg Börjeson; Sweden; about 1940 (1)
74. Block-printed papers; Rizzi; Italy, Varese; about 1940 (from eighteenth century blocks) (1)
75. Block-printed paper; La Laboratorio Italiano Manifattura Artistica; Italy, Florence; 1940-1950 (2)
76. Two block-printed papers; France; eighteenth century (6)
77. Seven sheets illustrating the process of marbling; Douglas Cockerell; England, Letchworth; about 1910 (9)
78. Drawn marbled paper; France (?); 1650-1675 (3)
79. *La Dioptrique Oculaire*, by Chérubin D'Orléans, three different marbled papers as end papers; France; 1671 (1)
80. Two marbled papers; Colonial America; 1750-1780 (3)
81. *Recueil de Differents Bouquets . . .*, engravings by Jean Pillement (1728-1808), drawn and combed marbled end papers; France, Paris; 1760 (binding late nineteenth century) (1)
82. . . . *New Designs for Chimney Pieces* by Thomas Milton, Stormont marbled end papers; England, London; 1766 (1)
83. *Les Baisers . . .*, combed marbled end papers; The Netherlands, The Hague; 1770 (1)
84. . . . *A Tour in England and Scotland . . .*, by Thomas Newte, drawn marbled end papers; England, London; 1791 (1)
85. *Les Amours de Psyche . . .*, as told by Jean de La Fontaine, bound in oil marbled paper, "Spanish" marbled end papers and fore-edges; France, Paris; 1795 (1)
86. *Theorica de la Pintura*, by Castro y Velasco, marbled end papers; Spain, Madrid; 1795 (1)
87. *A General History of Quadrupeds*, Stormont marbled end papers; England, Newcastle-upon-Tyne; 1800 (1)
88. *Guia Política y Militar . . .*, marbled end papers; Spain, Madrid; 1823 (1)
89. *Das Veilchen, Ein Taschenbuch*, with slipcase of combed marbled paper; Austria, Vienna; 1829 (1)
90. Watered marbled "Morris" paper; England; 1893 (3)
- *91. Spanish marbled paper; Spain; probably second half of the nineteenth century (3)
92. Combed marbled paper; Turkey (?); nineteenth century (6)
93. Book cover, red goatskin, stamped tooled and gilt, lined with Stormont marbled paper; Turkey; late nineteenth century (1)
94. *Serrurie*, by N. Guérard, Nonpareil marbled end papers; France; papers, late nineteenth century (1)
95. Two oil marbled papers; Frau Maria Henneberger; Germany, Munich; 1929 (3)
96. Oil marbled paper; Germany; 1930-1940 (9)
97. Combed marbled paper; Douglas Cockerell and Son; England, Letchworth; about 1930 (1)
98. Peacock marbled paper; Douglas Cockerell and Son; England, Letchworth; about 1930 (1)
99. Combed marbled paper; Douglas Cockerell and Son; England, Letchworth; 1953 (1)
100. "Kalaba," marbled paper; M. M. Calaba; United States, New Rochelle; 1930-1950 (3)
101. Marbled paper, "Still Life"; Guy de Sen; Denmark; 1930-1950 (3)
102. Combed marbled paper; Cabrol; La Maison du Beau Papier; France, Paris; about 1950 (1)
103. "Fantasy" marbled paper; Ingeborg Börjeson; Sweden; about 1950 (1)
104. Two marbled papers; Necmeddin Okyoy, Turkey, Usküdar; about 1950 (1)

MARBLED PAPERS

77. Seven sheets illustrating the process of marbling; Douglas Cockerell; England, Letchworth; about 1910 (9)
78. Drawn marbled paper; France (?); 1650-1675 (3)
79. *La Dioptrique Oculaire*, by Chérubin D'Orléans, three different marbled papers as end papers; France; 1671 (1)
80. Two marbled papers; Colonial America; 1750-1780 (3)
81. *Recueil de Differents Bouquets . . .*, engravings by Jean Pillement (1728-1808), drawn and combed marbled end papers; France, Paris; 1760 (binding late nineteenth century) (1)
82. . . . *New Designs for Chimney Pieces* by Thomas Milton, Stormont marbled end papers; England, London; 1766 (1)
83. *Les Baisers . . .*, combed marbled end papers; The Netherlands, The Hague; 1770 (1)
84. . . . *A Tour in England and Scotland . . .*, by Thomas Newte, drawn marbled end papers; England, London; 1791 (1)

PASTE PAPERS

105. Pulled paste paper; Germany (?); about 1700 (3)
106. *Dictionnaire Universel des Drogues Simples*, by Nicolas Lémery, printed paste end papers; France, Paris; 1733 (2)
107. Paper printed in paste and gold; Germany; 1750-1760 (1)

- *108. Dispatch Case, red morocco tooled and gilt, lined with paste paper; France; mid-eighteenth century (1)
- 109. *Zu des Roemischen Koenigs . . .*, by J. M. Iven, stamped gilt paper covers, paste end papers; Germany, Mainz; 1764 (1)
- 110. *Relacion del Valle de Aran*, by Francisco Gracia, paste end papers; Spain; 1793 (1)
- 111. Printed paste paper; France; eighteenth century (6)
- 112. Four drawn combed paste papers; France and Italy; 1780-1820 (3)
- 113. "The Cabinet of Natural History," by Charles Willson Peale (1741-1827), paste end papers; United States, Philadelphia; 1830 (1)
- 114. Printed paste paper; Germany (?); 1830-1840 (1)
- 115. Printed paste paper; Germany, Bremen; 1937 (3)
- 116. Paste on silver paper; F. M. Kaufman; Germany, Augsburg; 1937 (3)
- 117. Combed paste paper; Rosamund B. Loring; United States; 1940-1950 (9)
- 118. Two paste papers; R. Hunter Middleton; United States, Chicago; 1954 (4)
- 119. Two combed paste papers; Veronica Ruzicka; United States, Boston; 1954 (8)

SAMPLE BOOKS AND BOOK COVERS

- 120. Pair of book covers, tooled and gilded calf; France; 1700-1750 (5)
- 121. Sample book *Liure de Deseins de . . .*, block-printed papers; France; late eighteenth century (3)
- 122. Sample book *De la Fabrique de Méslay*, printed papers; France, Paris; about 1850 (3)
- 123. *Memoires . . . de Henri de Mesmes*, (1532-1596), bound in stamped and gilded leather; edited by Edouard Fremy; France, Paris; late nineteenth century (2)
- 124. Sample book, printed papers; Tamm & Co.; United States, New York; about 1900 (3)
- 125. Sample book "Sagan paper," printed papers; Japan Paper Company; Germany, Leipzig; 1929 (3)

- 126. Sample book, Italian woodblock papers; Japan Paper Company; Italy; about 1930 (3)
- 127. Sample book, printed and marbled papers; Sangorski & Sutcliffe; England, London; 1930-1940 (3)
- 128. *A Witness Tree*, by Robert Frost, covered in printed paste paper; Veronica Ruzicka; United States, Boston; 1942 (8)
- 129. Sample book of printed paste papers; Veronica Ruzicka; United States, Boston; 1954 (8)

WOODBLOCKS

- 130. Woodblock, metal strips; probably Germany; 1700-1750 (9)
- 131. Woodblock, metal pins; probably Germany; 1700-1750 (9)
- 132. Woodblock; Germany; 1725-1775 (9)
- 133. Woodblock, metal pins; probably French; 1725-1775 (9)
- 134. Woodblock, metal pins; Italy (?) France (?); 1750-1800 (9)
- 135. Woodblock, metal pins and strips; probably France; 1750-1800 (9)
- 136. Woodblock; probably Germany; 1770-1810 (9)
- 137. Woodblock; Germany; 1800-1850 (9)
- 138. Woodblock; probably Germany; 1800-1850 (9)
- 139. Woodblock, metal pins and strips; France or Italy; 1845 (9)

TEXTILES

- 140. Voided velvet; Italy; late sixteenth-early seventeenth century (1)
- 141. Indigo resist-dyed cotton; Colonial America; first half of the eighteenth century (1)
- 142. Embroidered silk panel; France, mid-eighteenth century (1)
- 143. Printed cotton; France; eighteenth century (1)
- 144. Printed cotton; England; 1840-1850 (1)
- 145. Printed cotton; France; nineteenth century (1)

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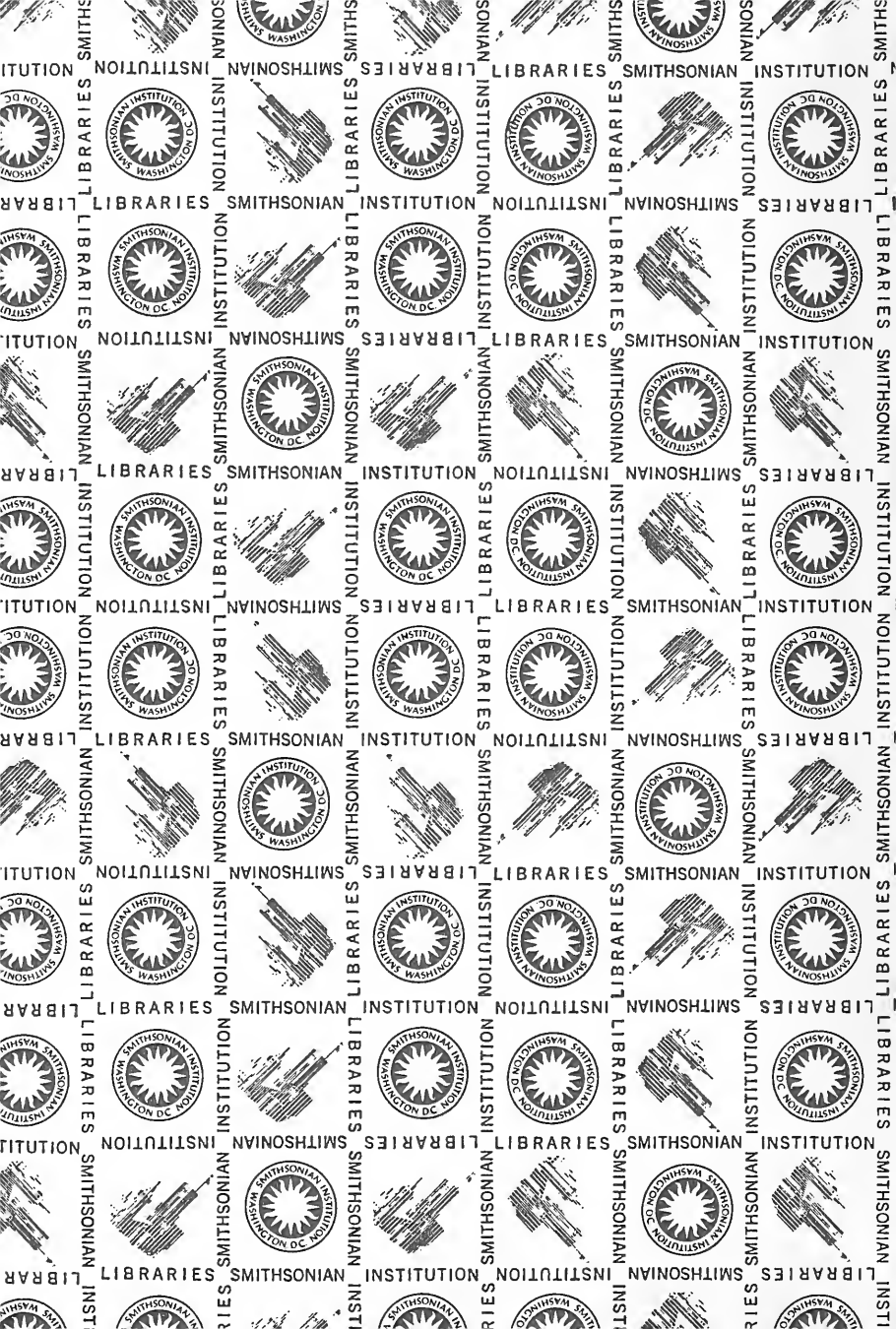
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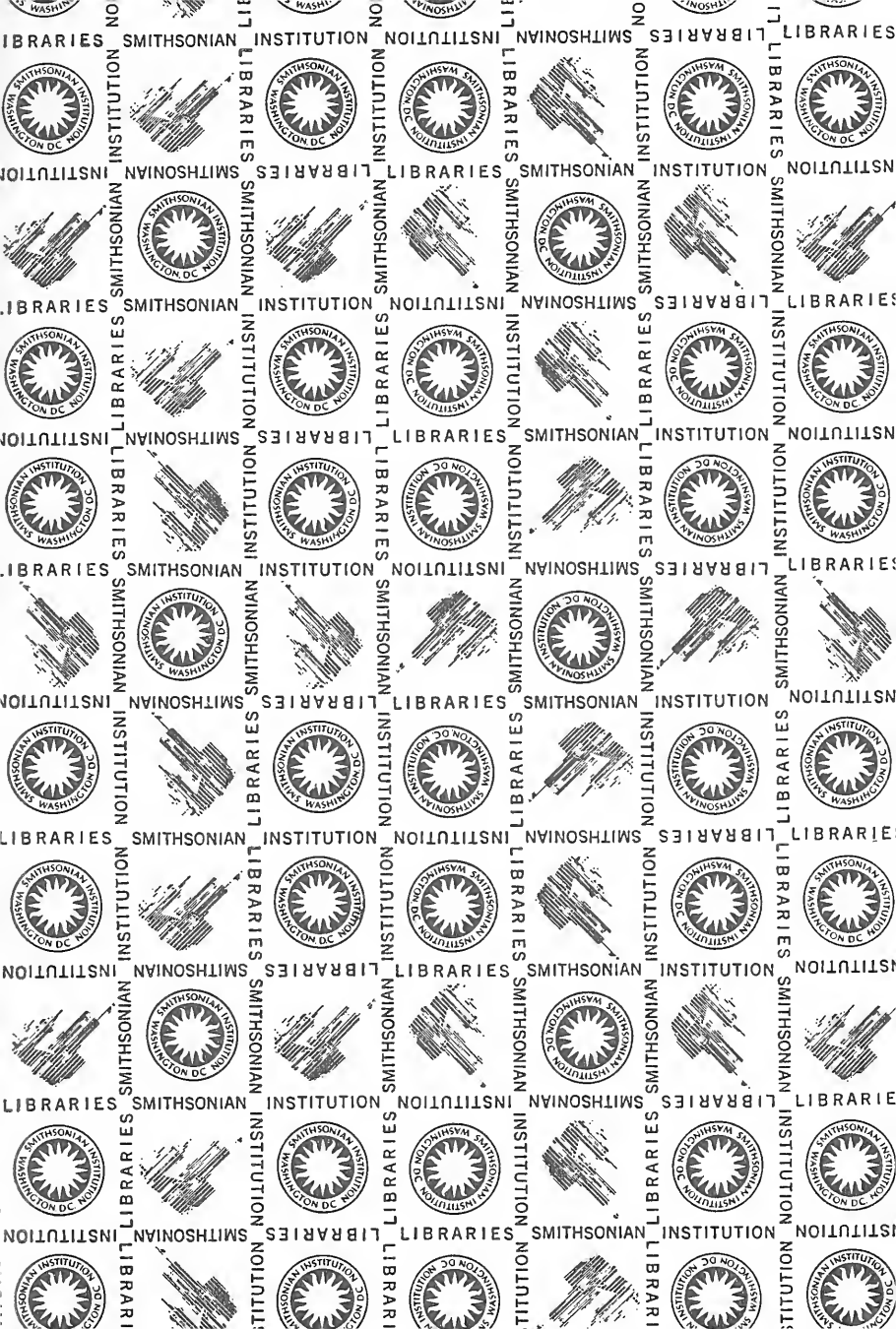
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